

**STAGE
SCREEN**

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**RADIO
MUSIC**

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS Of Stage and Screen

EDITED BY JACK JOSEPHS

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LEGIT HITTING TOWARD HIGHEST PEAK IN YEAR

COLOR WAR ON PATENTS WAITS GUN

A business war-to-the-death was just around the corner for the color film companies this week, waiting the gun of one big order from one of several eastern commercial concerns.

Harriscolor was reported to be planning a plunge into the mazes of the law for the purpose of putting the other companies out of the field. The Harriscolor people were reported to claim, and with apparent correctness, that they had the basic patent on color production. Armed with this, according to the story, they planned a series of federal suits to restrain Technicolor, Howard Hughes' Multicolor and the other color companies from further production except with permission of Harriscolor and on a royalty paying basis. The patents to which the Harriscolor people were said to look for their suit were taken out in 1923.

Big Orders

The reason for the sudden attack by the Harriscolor people, it is materialized, is stated to be a prospective flood of orders for color picture-making from a group of big national advertisers, such as General Motors. The story said that G. M. has representatives out here at the present time who are prepared to place a \$1,000,000 contract with some one of the companies.

According to the report, G. M. and other of the big national advertisers have suddenly realized a decided financial advantage to themselves in the use of such films. Their plan, it is said, is to shoot a series of color pictures of their product, talkify it and use it as a salesman in small towns. Thus the G. M. people would shoot pictures of all their models, have a good talker give a synchronized lecture on the various points about the cars and put all this in the tin for use in projection rooms which the small town dealers would build. They feel that the force of this expert and deliberate salesmanship would more than pay for itself in the increased number of cars sold.

Had Reasons

The Harris outfit, when reputedly asked why they did not go into federal courts at some previous time to restrain other color companies from the alleged violation of their basic patent, are said to have replied that they had two reasons for refraining. These were:

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GLEN BUCEY
Chinese Cafe, Hollywood

FILMING "IDEAS"

Fanchon and Marco have started putting their "Ideas" in color films, as announced by Inside Facts several months ago. They are using the Harriscolor process, all the "Ideas" being done in color. They are for release in small town houses which cannot afford presentations. The "Marble Idea" was the first to be shot.

T. M. A. ELECTS SMITH

Edward A. Smith was elected president of the Theatre Managers' Association at a meeting held Friday. Other elections for the ensuing year were Robert C. Frost, vice-president; John J. Kelly, secretary and treasurer; board of directors: Cliff Work, RKO; Max Shargun, W. B.; Bruce Fowles, W. C.; Ed Smith, Public-Paramount; R. C. Frost, W. C.

SCRIPT SALES GAIN

Fox West Coast theatres script sales for 1930 showed a gain of more than 50 per cent over the preceding 12-month period. Theatres of the circuit took in \$380,352.50 via the script route during the year, as compared with \$238,520.75 in 1929.

ACTIVITY ON BIG RISE IN LEGIT FIELD

Mrs. Leslie Carter is planning to produce "The Shanghai Gesture" locally, it is understood. No word as to date of production or when castings will start was forthcoming.

After going through the worst slump in its history, Los Angeles legit activity this week appeared to be at its highest peak for more than a year.

While only three houses were currently light, a half dozen more producers were in some stage of preparation for early presentations.

Two of the houses now running, the El Cap in Hollywood, playing "Elmer the Great," with Joe E. Brown, and the Hollywood Music Box with "Forsy" were doing nicely at the box office—which was one reason for the sudden uplilt in activity. The third show, Harry Green's "The Ambulance Chaser," at the Vine Street in Hollywood, got away to a nice start at its opening Wednesday.

Pincus Here

Ralph Pincus was in town readying for a production which was understood to be set for opening at the Columbia, San Francisco, with a later Los Angeles date to follow, probably at the Ritzmore.

Belasco was currently casting for "Topaze," which, it is understood, will follow "Berkeley Square" into the Belasco. Mary Duncan is the star.

The Repertory group had "Justice" on the slate to follow "Forsy" into the Music Box, with Noel Madison to be starred. After which current plans were for a presentation of "The Merchant of Venice."

Louis O. Macdon and Lillian Albertson were reported to be planning a show for the El Capitan, with casting due to start next week. While title of the show was not learned, it was reported to be "Girl Crazy."

Morgan Preparing
Dickson Morgan also was in the early stages of preparation for a show to be produced locally.

"Once in a Lifetime," the New York comedy success burlesquing life in Hollywood, opened at Santa Barbara last night, with its local premiere set for January 27. Sid Grauman is the manager of this show, which is creating considerable advance furies of expectation among the movie colony.

Experts on the legit situation see something brighter in the present (Continued on Page 2)

YOU'LL SEE IT IN FACTS

THE BIG BLONDES

SEX STIFF IN FADUITY AS LEADER

Exhibitors throughout the country are frowning on musical revues and stage show reproductions that favor too much of the sex stuff. They state that the last three months revealed a balance of good dramatic and comedy material that developed its entertainment out of situation and character, thereby elevating the general quality of picture output. They insist that any revision to sex on a broad scale will put a crimp in receipts and set the industry back, that the non-theatrical who has been won to the picture house by a genuinely better dramatic output will be lost if the producers revert to the 11 staff.

General conditions were bad, but reasonable. The present has been noticeable in theatre arenas and the exhibitor is as much inclined to credit this present portrayal of life that is not constantly dramatized by humans on the screen, as anything else. The Clara Bow, Alice White and other productions identified with the sex of character, regarded as a danger or forbidden are being received with the same enthusiasm as they once enjoyed.

Times have been bad and the working classes, more discriminating in their expenditures for their amusement, have developed a definite taste for pictures in a manner that indicates their preference as never before. This preference is voiced in greater returns on the non-sex picture than any others. There has been a definite attempt to throw more into production has given rise to many protests, much grumbling and resistance.

BIG WAR LOOMS IN COLOR FIELD

(Continued from Page 1)

first, that they never felt the competition of other companies, as they were always three or more months behind in their schedule of production; secondly, that they felt that up to the present moment the presence of all good pictures in color companies in the field was necessary to build up a maximum interest in the picture, which would redound to the benefit of the Harriscolor people far more than would any attempt to monopolize the color field at any prior time.

Also it is understood that new money has come into the Harris organization since the recent perception of new color processes which have removed virtually all of the previous objections to the use of color.

New Processes

The three main objections to color film shooting in the past were the limited number of colors which could be shot to good effect, the excessive lighting required for good effect, and the length of time for developing out the negative. This latter process used to require a week or several days to a month, and "whoops" had to be developed in addition due to lack of facilities for getting it through.

The new Harriscolor processes are said to do away with all these objections. Color pictures can be shot under newswired conditions with the new color film can be developed within 18 hours, it is said.

TESTING PUBLIC

KFOX at Long Beach is conducting a contest in an effort to determine just what their listening audience enjoys. Letters are rolling in at the rate of several hundred a day. The one outstanding conclusion to be drawn so far in the contest, is that the listeners enjoy informality of program, and simple, straightforward advertising announcements.

The writing-directing team of T. Garrett and J. M. Brennan are back together again preparing another original story for Pathé.

Mexicans Prefer All Blondes

Gentlemen prefer blondes—and so do Mexicans. That's what the Dalton Brothers can verify these days. Recently the Daltons, whose Main Street standby is the Follies burlesque theatre, negotiated a contract whereby they are to put a girl stock show into a Mexico City theatre. But the contract specifically provides that the time girls shall be blondes—not a break for so much as one brunet.

The Daltons will continue to operate the Follies Theatre as formerly. All the blondes they extract from this spot to take down to the Mex capital will be replaced, though whether the hair color scheme will be the same is not yet stated. It is also understood that the Daltons will take several of their Follies principals down south, and that these spots in the cast are now being filled.

The troupe is due to start for Mexico City next week.

KOLB AND DILL TO OPEN FEBRUARY 22

SAN FRANCISCO, Jan. 22.—Clarence Kolb and Max Dill are backing themselves in their first show together in more than a year. "Apron Strings," which they will open at the Geary on Washington's.

They are now in Hollywood looking up the cast which will include, in addition to themselves, a flock of male voices, and an orchestra of fine specialists.

"Apron Strings" will be doctored in San Francisco and possibly Oakland before it is brought into the Geary following "Foggy."

To Represent Inside Facts In N. W. Area

Ruth Edwards, newspaperwoman and widely known in show business, will be the new Inside Facts editor of the new N. W. northwest under our recent reorganization plan.

She leaves Los Angeles Tuesday and will, immediately, upon her arrival in Seattle, open offices at 3911 Eddy street. Phone number of the new N. W. northwest offices is Rainier 3241.

Ruth Edwards formerly was with the Hearst publications, being well known in Seattle through her connection with the Post-Intelligencer there.

RENALDO RELEASED ON BOND OF \$2000

Immigration authorities have released Duncan Renaldo on a \$2000 bond pending a hearing February 16 regarding deportation.

I. R. Kornblum, prominent L. A. attorney well known in theatrical circles, is handling the case for Renaldo.

A move by Mrs. Renaldo to have her divorce from Duncan set aside was denied. Her statement of Duncan Renaldo's failure to pay was laughed off at the city prosecutor's office, which it was definitely established that Renaldo had overpaid her to the extent of \$200.

WOULD BAN JAIL RAIDS ON ACTORS

SACRAMENTO, Jan. 22.—A bill providing jail immunity for players in an indecent show was introduced to the state legislature by Assemblyman Ray Williamson, acting in behalf of Equity.

Submitted legislature asks amendment of the penal code providing that in the event of a raid on a risqué stage production, only the manager and director can be hauled off to jail.

Williamson's bill is outgrowth of police raids on Los Angeles on such shows as "Bad Babies" and other plays where club members spent considerable time in jail and court.

Charles Miller, head of the coast A. E. A., was the moving spirit in initiating the movement for introduction of the bill. It is understood letters will be sent to Equity members shortly urging them to address the legislators in support of it.

LEGIT SET TO GO SPURT UPWARD

(Continued from Page 1)

situation than just a first-of-the-year pickup in activity. One indication of complete recovery is being done by the few shows now running indicates that the long dormant picture show business has whetted the public appetite to a point where a very large audience reduced show can get into the money.

Optimistic Mood

"Show business is largely a matter of intuition," he stated, "and everyone I've been talking to is full of optimism. They feel a boom for the legit stage is just around the corner, and that there are plenty of shows men who are going to test out the situation by producing—which is a very heavy sign."

Rankin Improving

Rankin, who is in the National Touring in San Diego, due to a breakdown from overwork, is reported to be on the upgrade today. He is expected to have a lot of weight to get back, however, having lost in postage from around his tour.

Handling Fund

Charles Miller, chief of the Coast Equity Office, is also west coast president of the Equity Fund.

At Sanitarium

Lillian Albertson is resting at a sanitarium in Santa Barbara, prior to starting work on a production which she and Louis O. Macdonald are reported to be planning.

Glen Bucey Registers Big In New Spot

Glen Bucey, whose picture appears on Page 1 of this issue, opened at the Chinese Cafe, now operated by Nick Ara, last Thursday.

Bucey was an entertainer for a twelve month period at the Pom from a year ago. He has a fine of hot synopses that is hard to beat and his return to the Chinese sounded the signal for high fever among local night clubbers.

It was a smash opening. Bucey carries a following of people in his night-club aggregation: Jack Schwartz, Jack Flores, Jack Clinton, and Gene McCall.

Bucey has been in the East for some time, where he has been doing high fever and plenty of successful engagements. His local following is extensive and are crowding the cafe with the return of this favorite.

Nick Ara's \$125 Wiener is extremely popular and he has a cliche line-up of gals, including the new recruits, Margaret Lawrence, Vivian Smith, Thelma Morris, and Edna Hadden. Hadden is also rating himself a popular feature.

L. A. PUBLISHERS UP NORTH

SAN FRANCISCO, Jan. 22.—Eight of the Los Angeles area publishers' representatives were in town this week. Among them were Dick Arnold of Robbins; Charles Vian, Santis; George Wagner, head of his own firm; Bob Cole, Hollywood Syndicate; Aubrey Gross, Remick; Ed Jones; Lucky Wilber, Harnett; Art Schwartz, Winmark; and Schwartz and his attraction to New York as previously reported.

AT ORANGE SHOW

Orange show, which will run from Feb. 19 to March 1, is to have Harold William Roberts and his thirty-five piece band as one of the featured attractions. There will be twelve acts in the show this year. Roberts is the leader of the Trojan Band, also directed by him. Roberts is the leader of the Trojan Band, also directed by him. Roberts is the leader of the Trojan Band, also directed by him.

Legitimate Review

AMBULANCE CHASER HOLLYWOOD PLAYHOUSE (Reviewed Jan. 21)

There is just one Marie Dressler. One Ruth Chatterton. One Charles Chaplin, one Leo Carillo, and each in his own right, without qualification, deserves high praise. So there is just one Harry Green. In this new play he has carved a place for himself in the ranks of the most skilled artists.

With the material—rich at times threatened to get out of his night and every day, slightly nervous—Harry, though shrewd, kept interest at a point which assured his place. He could uphold the best traditions of the theatre.

Viewpoint may be divided, in regard to "The Ambulance Chaser" bowing in for a long run but one thing all will concede, that Harry Green is a consummate artist; that he gave a performance which displayed a capacity for emotion and pathos without unsympathetic.

Harry Green stirred wells of audience sympathy which gage the many never realize the amount of material that will give Green an opportunity to exercise the power of his art. "The Ambulance Chaser," he should check up a nice return for his picture and the theatre. He often more boxoffice potential than that of a relief comic or a supporting character.

Paramount now boasts four clever comedians: Boals, Green, having in the past, and every four Green displays substance that should be measured for bigger dramatic work. Intentionally, permit me to also note that Evelyn should be carefully groomed. He is untied to a certain extent but at the same time authentic timber of wide appeal.

"The Ambulance Chaser" is melodramatic and not much the story of a syster, as the title implies, as that of a young lawyer, yet out of college, struggling for the breaks and finely woven in with a story of unrequited love. The treatment of the play in its preparation for the screen will, I believe, bring it up to a standard that will not detract from Paramount quality.

Outstanding performances noted by the critics are by Thomas Jackson, Al Hill, Willette Morris and Don Gallagher.

Film Row Cuttings By VI

Hal Elias, exploitation director at M-G-M exchange, is so obliging with bits and blurs of news that it would be easy and profitable to sit around in his office for hours. George A. Hickey, M-G-M district supervisor for the Pacific Coast and Mrs. Hickey are on a four weeks' trip to Honolulu at present. J. J. Millstein, city sales, is on a trip through the southern part of the state.

Exploitation activity in connection with the "Trader Horn" opening at the Chinese Theatre is among the biggest and most enterprising of the season. Frank Whitbeck of F. W. C. and Howard Strickland of M-G-M are in charge. Picke and a special preview at the studio for newspaper critics.

Arthur Sterling, traveling auditor for western circuits, is in town.

C. F. Buchanan has been appointed M-G-M salesman handling only foreign ventures. Their success in this territory warrants this step, according to M-G-M.

Mary Peters, formerly with Tiffany in San Lake City, has just taken the office force in the A. Branch.

Morris Sullivan, Fox West Coast booker, will be married on Sunday to Miss Lillian Strauss. He has been with the Fox organization for about eight years.

W. T. Wall, Fox salesman, is in Imperial Valley on business.

Columbia has sent Bert Lentz on a little trip to Calexico.

RKO's division manager, H. C. Cohen, is in town, while N. P. Jacobson is on his way out on a trip. "Cimarron" will open in 325 theatres throughout the country on February 1 day and day. The show will house it in Los Angeles.

Theatre changes are Egyptian at Maywood taken by F. K. Plesner; Ramona, Los Angeles, taken by Schenck; and Golden Gate Garden at Southgate by A. E. Delmore, and Rainbow, Los Angeles, taken over by W. R. McCornick.

Lola Adams, Germany was making a fire inspection tour Wednesday afternoon, with the amiable Jack Nelson, in tow denuding valley of the fire department. The fire rings fire bells and being generally useful. Everybody lends a

ALMA RUBENS DIES

ALMA RUBENS died of pneumonia on Wednesday night while fighting a long battle with the disease. For the last two years Ricardo Cortez, her former husband, has stood faithfully, and only after her death was announced, were they divorced. Miss Rubens leaves a mother and sister.

COMING TO CAST

"Limberlegs" Edwards has been engaged by F. and M. for a new unit opening March 5. This will be a comedy-drama, featuring after a lengthy eastern swing he is now doing.

hand and a nimble foot at these sessions. Practically every inspection room was in good shape and some covered very good work. Their elegant modern equipment. Vaults with such near-looking rows of cans are amazingly well made. The delicate, and on fusible links of trifling appearance but great import since they are comparatively delicate. Little wires on fire doors with heavy weights attached. They burn at the first sign of fire, and the weights drop, fire doors close, and it is safe for picture posterity. The fire doors are so easily in a continual mess were above approach.

THE HOLLYWOOD MOVIE

Opening of "Horn" Has Film Spot

Smash opening of M-G-M's "Trader Horn" at the Chinese Thursday night was the only outstanding event in a picture house which showed the picture, the box-office returns and had only average attractions to offer.

Metro put their whole might behind their African jungle picture, making up in quantity what their publicity had lost in quality. The line, which they ran on street cars and elsewhere, was "It's up to you to see 'Trader Horn'." They should have known better than that—people don't like to be told they must do something.

But when the gate night came, it galvanized interest for another one of Hollywood's much-admired-notorious. That is, considering the prices they extract opening nights for pictures which in a few months will be playing half empty houses on Main street at 10 cents admission. The usual roster of stars was there, Charlie Hall, the so-called \$150,000 master-baby, was assigned to radio-of-ceremony the stuff over the air, and the lights drew the usual throng of stargazers.

Seven Days
All in all, it was play a plenty for this picture, which had been held an unsatisfactory time after the troupe trekked back to the home town lot and at least one day was spent.

That was that, and otherwise the week was just another seven days.

El Brendel, whose rapid ascent in public popularity now seems fading through to the next, was the stellar film name at Loew's State. The picture was "A House-voice" called "The Imaginative," and the neat \$28,404 which the house must be credited in five days when the picture of the M. & M. stage shows, which got their steady and faithful following in five days when the picture of the town houses were screen only. The current stage show was "Africa," featuring the Bancroft-Farmonum picture, "Scandal Sheet," the good business to prove the film's. The man is still high in popularity. While exact figures were not obtainable (and consequently no figure is printed here) the attendance went up somewhat over the prior week and bettered the spot average. A New York stage show was in support.

Not So Hot
"Hell's Angels," Howard Hughes' upmillion-dollar "Hell's Angels" have the magnetism to make them continue to walk up to the United Artists Theatre. It rang in over \$14,000 in its last week, and the shortness of run warranted better than that.

Warner Brothers "Divorce Among Friends" rated a fair intake of \$16,000 at Warner Brothers Downtown Theatre; and their Hollywood house did a lukewarm at \$17,000.

The RKO Theatre had the farce comedy "Free Love," and vaude in support for a \$13,000 intake, and RKO's Orpheum returned \$10,000. The Criterion went to \$11,710, while two Hollywood houses, Pantages and Egyptian, did average business of \$12,491 and \$3,244 respectively.

Will Rogers "seen in the papers" where his Fox picture "Lightnin'" drew in to \$10,805 at the Carthy Circle.

FOX VALLEJO REOPENING

VALLEJO, Jan. 22.—Fox Vallejo has reopened under Jack Ryan's management after a three-month renovation following the fire of several months ago. House will have the same picture policy similar to the Fox Virginia, also under Ryan's wing.

UNDER WAY

"The Iron Man" has gone into filming at Universal. Lew Ayres heads the cast. Tod Browning is directing.

NUGENT IN LEAD

Elliott Nugent has been cast in the leading male role of "Aronson Stays at Universal." Nugent's worth has also been added to the cast. Vin Moore is directing.

A Hollywood Moses of Cant

At no time does Welford Beaton set down a basic plan for the improvement of picture production; a definite starting point which would diligently lead producer, director and writer out of their vale of pessimism and doubt. Welford Beaton fails to do this because he can't. He is a purveyor of doesn't-through a medium of cant. The industry doesn't do this and it doesn't do that. He CANTS eternally on what it doesn't do because he can't tell it definitely what it should do. He CANTS for more silence in pictures and he is mostly sound. He deepens pessimism and increases doubt because he is unable to clear either. If he could there would be no Welford Beaton. Pessimism and doubt are the twin heads of life to him.

He seems to know exactly what state the physical and mental organization of production is in. Or does he? If so, then why does he withhold the first step to be taken in bringing about correction and betterment? There is a first step. It is definite and singular in character and will advance production, if definitely adopted. Keeping in mind the present physical and mental state of organized production, Welford, what is the first step?

It seems to me that a healthy disgust for the fellow who thinks that because a sex picture is successful all pictures should be sex to be successful. Your sense of values on that particular subject is substantial. Yet, why stop there? Tell us the first step to be taken to balance out a sense that attaches too much importance to sex in these writers, directors and supervisors you faintly praise and so subtly abuse. These friends "friends" you have cowed by your generalizations.

Come, come, what are the definite qualifications of a supervisor? As essential as a superintendent of building construction, what, then, should they qualify with? What is the measure of a supervisor's capacity? What knowledge? Experience? What authority should he be vested with? How should the industry go about to secure progressive supervision of production?

Come, come. You stand on the sidelines and carp at conditions; belittle the mental capacity of the directors and supervisors and story departments. You have tried to tell exactly what is wrong with the industry in terms that spare no feelings. Any report can do that. Even the scribbles on the high school papers know what is wrong with the movies. They scorn the subject because what is wrong with the movies is NO LONGER NEWS. How to right the wrong is what we seek now. What step should be taken to do this? You are no tyro. You are the Tin God of Know when it comes to picture production. How about using your knowledge constructively? Set the boys right.

Come, come, prophesy all-seeing intelligence; you Moses of enlightenment. You have even uttered the proper state of submission. Now set their feet in the path. Show the good brothers the relative value of the many elements that make a money-maker at the boxoffice, and how to assemble them for maximum result.

ROLLO LLOYD WILL Racketeers F. and M. MOVE DIRECT 'TOPAZE' Seek Data as NEW OFFICES Hollywood In

Rollo Lloyd, writer and director under Pathe contract during the past year, is to direct the staging of the cost production of "Topaze," soon to be presented by Belasco and Carrou at the Belasco Theatre here. Many Duncan, Alan Mowbray and Henry Kolker will be in the principal roles.

"Topaze" will play an indefinite engagement in San Francisco and there will be transported to Los Angeles.

Upon completion of the staging of "Topaze" Lloyd will return to picture direction.

U. A. PLANS NEW HOUSE

SAN JOSE, Jan. 22.—Incorporation papers for the United Artists Theatre of California, a \$3,000,000 corporation, were filed here this week, indicating a U. A. theatre in this city. San Jose is dominated by Fox operating the California and Mission theatres.

DR. WUNDER IS C. O. F. SPEAKER

OAKLAND, Jan. 22.—Theatre manager meeting of the Chamber of Commerce brought up Dr. Clinton Wunder, executive manager of the Academy of Motion Picture Arts and Sciences, as a speaker at last week's luncheon.

Bootlegger Is Barometer of Film Finance

In these hard times one knows what's what but the bootlegger. Or so one insurance company thinks, anyway.

Recently, with the time of the year, due for renewal of various insurance policies of big name film execs and stars, the insurance company pulled up one of the Los Angeles bootleggers of Hollywood and asked him which one of its selected list of big names were good pay. They figured that any diminution in income would be reflected early in the grade of liquor purchased.

This bootlegger's cheapest commodity is at \$82 a case.

The racketeers are looking for a new in Hollywood. Having made tentative tries to break in through the customary channels of just walking in on the head of nerves and having failed due to that sanctity which surrounds a film luminary, they are now resorting to try to line up an inside man to act as their contact.

This man, who conducted an investigation into various matters of the federal government some time ago, came across all sorts of secret stuff while conducting his probe. A racketeering gang, having this information, could turn it into lots of cash—millions, it is estimated.

Now they are offering the man all sorts of propositions if he will give up his dope and help them get the necessary introductions, but so far without success.

TURNAWAY AT OPENING SHOW

Warner's new San Pedro Theatre got a great opening with all the circle representatives turning away.

Two shows were run, but to packed houses, and about a thousand people had to be turned away.

On the eve of the San Pedro opening, Warner house cuts price from fifty and seventy-five cents to twenty-five cents for first-run picture. Immediately following L. A. showings.

"Little Caesar" is still the big surprise money-maker. It was Literary Guild selection, which was another surprise.

BROTHER DIES

Charles Butters, doing a wire act at the Shilling Circus, received a telegram in the middle of his act advising him that his brother, Ed, had died in Columbia, Ohio.

KEEP AMES

RKO has taken up its option on Robert Ames.

Fanchon & Marco will conduct future construction of their 1931 stage presentations entirely from the new Hollywood offices and studios at Sunset boulevard and St. Andrews. Several departments of the Fox West Coast stage unit have already been installed in the new location, and it is expected that the last transfer, that of the executive office, will be made by the latter part of February.

Four large buildings, originally contained in Sunset boulevard's automobile "Lancaster" Lane, constitute the housings which are being taken over by the Fox West Coast subsidiary. Scenic studios, six rehearsal halls, accounting offices, the vaudeville department, executive offices, and property units are all to be contained in the new quarters.

The Fanchon & Marco costume department, for several years located at Sixth and Olive streets, will be transferred to the Hollywood studios, as will the music library of the company.

TALKIE PLOT PLUG

SEATTLE, Jan. 22.—RKO is creating quite a stir in town with a local talkie plot. There is a rep from every high school in the city, and with the publicity that the house gets there ought to be no complaint from the B. O.

Hays Ban On Queer People Rumor Saith

"Queer People," Carroll and Garrett Graham's sensational satire on Hollywood, may not be made into a picture after all.

Howard Hughes was to have done one, but since his connection with United Artists has been established, doubt is being cast on the progress of his plans.

It is understood that sub-sensational "Hughes" cutters in the Hays group through his connection with U. A., pressed for about a year, has definitely thumbs down "Queer People" as screen material.

NEW FILMS GIVE GOOD '31 OUTLOOK

General business conditions in the picture field are slightly up. The increase in receipts, which vary from 8 to 11 per cent over the preceding month, give food for encouragement and hope of better times in the offing. The exhibitor report is that production is showing a definite improvement, which accounts as much for the boost in receipts as a general lift in depression.

That the current year's grosses are bound to go up is the general reaction to previews of releases for the next month. This "vanguard" of production bears all the earmarks of better quality and greater efficiency and sympathetic coordination back of it. There is every indication of a successful running out of the queues and faults that kept 1930 output at a low level. Very few real box office predictions are made for the next year.

In some parts of the country pessimism is hitting the downswing at a gait that makes good times for the box office look a little dim. Many exhibitors are radiating optimism that would make a sun arc in a cave look like a candle at high noon. These pictures are becoming consistently better, they say, more interesting and being shown in places that "never before." Whether this is the low-looked-for result of building and ardent enthusiasm, or the actual improvement in production, however, is the question.

Nevada. Omaha and other states in that vicinity see a good omen not only in improved pictures but the fact that producers are uniting real steam into their exploitation. The Southern belt is optimistic and enthusiastic. Conditions along the East Coast and Central West are holding to about the same level of the last month in 1930 and do not attach much significance to an optimism that springs from the second week in the New Year.

McMahan Show Opening at S.B.

"Once in a Lifetime," Sid Grauman's coast production of the sensational Broadway travesty on the early Vaudeville days, opened at Santa Barbara Wednesday for a week's run prior to opening in Los Angeles on January 25.

Heading the cast of 48 are Aline McMahon, Charles Lawrence, MacKenzie, and property units are all to be contained in the new quarters.

The Fanchon & Marco costume department, for several years located at Sixth and Olive streets, will be transferred to the Hollywood studios, as will the music library of the company.

SERVE COFFEE AND

SEATTLE, Jan. 22.—The Paramount, now a Fox W. C. house, made a neat tieup with Gold Shield police. Two officers, serving coffee and cake in the lounge room, Miss Moore was put in charge of the innovation. The radio is used to good advantage, and the house gets there ought to be no complaint from the B. O.

CURT TARIFF

Fox Cabill Theatre in San Pedro is operating on a new cut price policy. Two shows are given any seat in the house instead of the former 50 and 75. Some first run pictures and some new attractions will continue to be shown.

FREDERICK DRAWS BIG

SEATTLE, Jan. 22.—Pauline Frederick, who was scheduled for a two weeks' stand here, has been held over for an extra two weeks because of the fine fire and and the fine fire. Moore, Virginia Valli is due to follow.

SIGN MARY ASTOR

Mary Astor has been signed for the feminine lead in RKO's "Waiting at the Church."

By TED PRICE

ANN SISTERS

INSIDE FACTS Of Stage and Screen

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GET BEHIND THIS BILL

Every professional in California should get behind the bill just introduced in the state legislature to prohibit police from cossacking the performers into jail when they raid a show for alleged indecency.

Charles Miller, Coast Equity representative, was the initiator of the bill, which has just been sponsored by Assemblyman Ray Williamson.

It is obvious to the most childish intelligence—or should be—that actors are not responsible for the moral aspects of the shows in which they appear. Whether plays are salacious or salutary is a matter for expert decision, and it is hardly the province of the actor to make the determination when he signs for a part. George Bernard Shaw's "Mrs. Warren's Profession" was once banned as immoral, Shakespeare in the original would today bring a whole stream of patrol wagons, and our own L.A. cops raided the admittedly artistic "Desire Under the Elms" and "The Captive." How, then, should a mere actor, who does not pretend to ethical discriminations, usurp the place of judge, jury, critic and certain newspaper publishers, and pass upon the finely debatable points of a job which is offered him. Especially in these days when jobs are few and far between.

DIFFERENT ELSEWHERE

There are books on the market which have been pronounced unfit for public consumption. The Higher Minds of Boston have a habit of such pronouncements. But do the police immediately run down and arrest the printers who set the type, the make-up man who locked the forms and the stooped and wearied couple who read the proof? They do not.

But the actor—that is different. Because of his place in the spotlight, he is a ready source for getting publicity for oneself. Some errant Morals Squad Sergeant who has a yen for getting his name into print finds a show raid an easy way of fulfilling his wish—especially if he can bring in some prominent actors along with his pretenses to superior knowledge of what's what in show business.

Nor is this bill important only insofar as it prevents the arrogant high-handedness heretofore practiced against actors who are in the casts of shows which chance not to meet with the approval of some burly guardian of Law and Order, so-called.

IS TEST OF STRENGTH

It is a test of the strength of the acting profession and its friends in California. If this bill is beaten it will serve notice to the anti-show people that the profession is not too strong to be kicked about when publicity bluffs are needed. It will open the door for the ink-hounds to prate and molest with their former avidity. But passage of the bill will serve notice that the actors are a force to be reckoned with.

Charles Miller is to be commended most highly for his work in behalf of getting this bill before the legislature. It is this move and put it across. Letters and statements to legislators urging its passage are a duty which every professional should perform. And not tomorrow—today, at once. It is a matter too important to be neglected.

'ALL QUIET' IS IN LEAD IN POLL ON BEST

The Film Daily's national poll of news, trade and fan papers, taking in some 779 publications, resulted in the following being rated as the Ten Best Pictures for 1930:

	No. of Votes
"All Quiet on the Western Front".....	271
"Abraham Lincoln".....	106
"Holiday".....	106
"Journey's End".....	131
"Anna Christie".....	141
"The Big House".....	141
"With Byrd at South Pole".....	121
"The Divorcee".....	94
"Hell's Angels".....	91
"Old English".....	87

Out of this total three pictures are credited to Metro-Goldwyn-Mayer, with no other producer even a close second to this total. Paramount, considered one of the majors, comes off without one studio-produced picture. "Byrd at the South Pole" is their sole and single contribution to the cream of the year's crop.

Runners-Up

United Artists are on the face of things credited with two, but "Hell's Angels," one of the duo fronting for U. A., happens to be out of an independent studio—Howard Hughes-Caddo production. Runners-up for inclusion in the Ten Best were "Dawn Patrol," "Sarah and Son," "Common Clay," "Quaward Bound," "Love Parade," "Whoopee," "Big Trail," "Laughter," "Let Us Be Gay," "Min and Bill," etc.

Stars figuring in the honors are Lewis Ayres, Louis Wolheim, John Wayne, "Slim" Summerville, Walter Huston, Una Merkel, Anne Harding, Mary Astor, Edward Horton, Robert Ames, Colin Clive, Anthony Bushnell, Ian MacLaren, David Manners, Billy Bevan, Greta Garbo, Charles Bickford, George Marion, Marie Dressler, Chester Morris, Wallace Beery, Robert Montgomery, Lewis Stone, Lela Hyams, Norma Shearer, Conrad Nagel, Jean Harlow, Ben Lyons, James Hall, George Arliss.

Directors Rating

Directors come under the wire in the following order: Lewis Milestone, D. W. Griffith, E. M. Griffith, James Whale, Clarence Brown, George Hill, Robert Z. Leonard, Howard Hughes and Alfred E. Green.

Six of the pictures selected by Inside Facts appear in the national poll of the ten best.

CHIROPRACTIC ADJUSTMENTS

Dr. Edith Woods

Rm. 4—1096 No. Western Ave., Corner Santa Monica

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THINGS TO WHICH

Object Executive Stupidity

By TED PRICE

Of all the bores, groaners and malcontents I meet in my daily rounds, the one who belittles the executives in charge of production is the most obnoxious. His sung, conceit and lofty cocksureness, his know-it-all attitude, his glibness and readiness to accept hearsay and cant for truth and fact when he volubly lays all the mistakes of production at the doorstep of the executive in charge, is getting to be a theme song that gives me a pain clear to my shoestrings.

I do not wave a banner for executives in charge of production. I am not taking up arms in behalf of these gentry or shouting from the house-tops that executive efficiency is beyond criticism or reproach, but I do maintain most strongly that under-executives, critics, directors, supervisors and writers had better take inventory of their own particular efficiency before they hand out a list of raps at the guy with the last word.

Here are a few facts that the soreheads and bellyachers in this business had better become aware of before they make themselves look like a flock of so-flying fishwives at a razzerly festival. In the first place executives do not handle detail. Their worth is measured by their ability to correctly appraise the capacity of those who do handle detail and to what extent they can be entrusted with it.

In the major producing organizations the best writing, technical and directorial talent in the world is made available. This talent, individually is judged by past performance, a very illuminating record of which is available to the executive. The facts divulging a director's, writer's or technician's ability may be at variance with

NEXT WEEK: ART AND
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"MUTT"

World Famous Comedian

In Fanchon and Marco's "Africana Idea"
This Week, Fox Theatre, San Diego, Calif.

THE GREAT ZIGOR'S

SENSATIONAL ACT WITH FANCHON AND MARCO'S VAUDEVILLE IDEA
AT LOEW'S STATE, LOS ANGELES, THIS WEEK

SITTIN' WITH THE PUBLIC

(Continued from Page 4)
back from far away—London. Sounds ordinary enough but a conflict seethed throughout that kept the audience hushed.
This is a great picture. William DeMille, Kay Francis and John Johnson and the writers of the dialogue deserve major credit.

"SOIL" FILMARTE (Reviewed Jan. 19)

If this picture carries a message from U. S. S. R., it is lost in ponderous and cumbersome manner of handling. Director Dovzhenko may have won the intellectual sympathy of his compatriots with this, but he can't get to first base with Americans, who are not used to taking their entertainment seriously. All because tempo is so slow and theme too repetitious that vital humanity of it is lost long before the last stolid reel is unwound. Poetic and epic, it loses out with the American public for above mentioned reasons.

Photography is work of art, containing obvious exquisite beauty and subtle effects worthy of individual exhibition. Home's response is to pictorial thrill rather than fates of characters.

Ankino presents this Wukko production.

Fi.

Vaudeville

RKO GOLDEN GATE San Francisco (Reviewed Jan. 21)

Instead of being one of the regular RKO eastern units this one was assembled in Tacoma, Frances White being sent on from New York. Four Covans from here and Rosco Ates and Jimmy Lucas and Ates and Miss and Missa White were co-headlined. Ates by virtue of his excellent comedy work in a flock of ape pictures. It wasn't so long ago he played here with his daughter, Dorothy, as Ates and Darling, doing practically the same act as now. Now he has a picture rep, wears sideburns and does the last of his act in an Alice blue dressing gown. At this opening matinee Ates was given a neat reception and gave the customers plenty of his stuttering comedy, aided by Judge, the fauntying stool pigeon hound, and Dorothy Darling, who contributed a song and a tap dance done in high heeled shoes. The comic had to enquire and did it with a fiddle.

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OF NEW YORK, CHICAGO AND LOS ANGELES

solo while in his dressing gown.

Another old timer was Frances White working full stage with a pianist for a cycle of songs. Making her entry to a neat hand Miss White even gave 'em a song with a tag line from her w. k. taxi ride in New York that landed her in the courts. Followed with a racketeer number, one about old time gals and then clinched proceedings by doing her famous old offering. Closed with "Cinderella Brown" and for her encore dropped down to one where she did two more numbers. She was plenty popular and put over her stuff with a bang. Billy Joyce was at the piano.

Four Covans opened the opera with a zippy routine of varied stepping that warmed up the folks and got the show well under way. Have several new routines and some plenty snappy stuff. Jimmy Lucas deuced it aided by Dorothy Herbert in a choppy and unsatisfactory comedy. turn highly lighted by a beautiful plain and fancy scaling of bows.

Claude Sweeten and RKOlans went bolshevik for the week doing a medley of Roostin' tunes with Sweeten doing a sweet siddle solo.

Picture was "The Royal Bed" (Radio). Business capacity despite damp weather.

Beck.

LOEW'S STATE LOS ANGELES (Reviewed Jan. 22)

The bill this week lacked practically everything that builds for good entertainment. There was little or no pep, speed or vitality, novelty, color or flash throughout the grind with the exception of the Great Yagis. It was this troupe of springboard acrobats that saved the day. Mel Klee, black-faces m. c. led off with a lot of chatter, a tempo and a casualness in his delivery that seemed to hang a dead weight on the proceedings from the push off. Later on he delivered a song that collected nicely but it did not bolster up the going in the way that Mel Klee can sell when he's right.

Klee's gags with Wells, Winthrop and Stray were a series of duds. That routine hurts him and the trio both. They would register more so if they kept to their hooding. The Gay Sisters were introduced by Klee and did a cute harmony number interlarded with a flirtation bit with the orchestra leader, Bert Hollowell. This boy has a way of assisting and handling comedy business that should be built up. He is a natural, an m. c. with audience magnetism that fixes attention. Incidentally, he has been held over for his fourth week, which is some indication that he has what an audience likes. The girls were pleasing harmonists and filled the eye but the general character of the bill and the tempo took from them.

If this is a sample of what Loew's State is going to give its patrons in their change to the new type of vaudeville it wouldn't be a bad thing if someone suggested glancing back at the quality of stuff Fanchon and Marco were shipping in there not long ago.

RKO THEATRE LOS ANGELES (Reviewed Jan. 22)

A great merit this time, with every dish savory and up to the standard of excellence of RKO. This (Continued on Page 11)

A GOOD DOLLAR

Will make
A GOOD BUY
of
A GOOD CAR
from
A GOOD FELLOW

at
A GOOD PLACE

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	Full Price	Dr. Paymt.
1929 Nash Advance 6, custom paint; only one like it in town; wire wheels	\$891.50	\$191.50
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1929 Nash Special Convertible Coupe, new tires and perfect	738.50	178.50
1929 Plymouth Business Coupe, a marvelous car for business	594.75	124.75
1929 Ford Standard Coupe—every conceivable accessory	563.50	123.50

Many more select jobs between \$295.00 and \$895.00, some with 6 wire wheels.

SEDANS

	Full Price	Dr. Paymt.
1930 Nash Twin Ignition 8 Deluxe Sedan—that beautiful black job	\$1188.50	\$288.50
1930 Nash Twin Ignition 6 4-door Sedan of marine blue, and just like new	996.85	246.85
1929 Buick Master 6 MCC Brougham, a \$2390.00 car that's a steal at only	867.40	227.40
1929 Jordan Custom 8, side mount wire wheel, maroon, that cost \$2450.00, only	865.00	235.00
1929 Oakland All American 6, with a sport trunk, that looks like new	884.75	174.85
1929 Chevrolet 6, almost brand new	497.50	157.50
1930 Ford Town Sedan, with everything but a shower, that's only 6 mos. old,	583.75	153.75

and so many more that space prohibits listing them all, but we will absolutely beat any deal that you ever heard of. First come, first served, but a smile for every one.

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HERE AND THERE ON THE AIR

TREND OF RADIO IS TOWARD DRAMA

BIGGER SKID IS SUB PLAN

EXECUTIVE STAFF NEEDS LOOKING OVER HERE

By VI HEGYI

SAN FRANCISCO, Jan. 22.—The increasing demand of radio listeners for more dramatic features is recognized by broadcasting officials as one of the outstanding program trends for 1931.

William S. Rainey, production manager for NBC, says the tendency to dialogue programs is explained easily enough by a simple fact of human nature: "everyone loves a good story."

It was inevitable in the development of radio, the NBC production head believes, that the popular appetite for a show should be fed by programs cast in the dramatic mould. The present form of this aspect of broadcasting, however, has been influenced by many factors. Several of them, Rainey declares, can best be analyzed by comparing the technique of radio drama with the other present-day dramatic modes—the legitimate theatre and the talking picture.

Restricting Theatre

"Economic process is more and more relegating the theatre proper to the metropolitan areas," Rainey declares, "while the drama of the day will be drama brought to the people by talking pictures and the radio. Of these two mediums, radio presents at once the greatest difficulties and the greatest possibilities. Its difficulties and possibilities both spring from the same reasons.

"In the first place, radio drama is invisible. Secondly, it is heard in the home, and not in the theatre. These circumstances, which are limitations from one point of view and advantages from another, are of paramount importance to the radio producer. They dictate the entire method of his art.

Greater Attention

"Because actors in a radio play cannot be seen, the listener must give greater concentration than is demanded of him in the legitimate or talking picture theatre. This is the weakness of invisibility. Its strength lies in the fact that because of this concentration, the impression received is more vivid, and much more satisfactory as well, because the imagination has been forcibly called into play."

The fact that a radio play is presented in the home, rather than in a theatre, also presents elements of strength and weakness, Rainey declares.

"Because our audience consists of isolated groups, gathered at the homes of speakers, we are robbed of that infectious interest which pervades a well-thrilled theatre," Rainey declares. "Then too,

we lose the pleasure of watching others react to the humor or pathos of a scene. The strength of our medium, on the other hand, lies in the fact that players do have to over-act in order to reach the mass in the last rows of the gallery. The microphone is, above all, an intimate thing—picking up every nuance of the most delicate whisper. Every member of the radio audience has a front row orchestra seat."

Don't Range

Another contributing factor to the rise of radio drama, Rainey says, is the development by radio listeners of the "art of listening." The old type of listener, thrilled by the novelty of his set, and who ranged haphazardly over the dial wires to see how many programs and stations he could identify, is (Continued on Page 9)

Dame Rumor gets an awful look in the eye from Rush Hughes, manager of the United Broadcasting Company, for trying to start something with regard to that organization's retirement from the field of radio activity. The theme is vehemently denied with enlightening variations all along the line.

Instead of retiring, United Broadcasting is about to launch a new production schedule of elaborate proportions, he declares. They are negotiating with commercial sponsors on bigger and better programs. Entirely new talent is being revamped and Rush Hughes will soon have some highly interesting announcements to make regarding the development of these plans.

The rumor, it is declared, was merely a misguided effort which couldn't sell some cheap wares to U. B.

By HAROLD BOCK
SAN FRANCISCO, Jan. 22.—Radio broadcasting is a progressive business, ever on the upward incline. There are many improvements constantly being made, particularly in San Francisco, added the western center of this industry.

And yet, while station owners are buying new technical equipment and talent, they are overlooking one thing—executives. Two or three of the city's foremost stations are burdened with officials, even the most hidebound whose main purpose seems to be larding it over such artists and employees as they can cow.

One of these pseudo-chiefmen recently elevated from a minor studio position, has but one friend on the entire station himself.

--- Twirling the Dial ---

KHJ STANDARD OIL CO.
10:30-12 P. M., Jan. 20
Earl Burnett's orchestra at the Biltmore got across an atmosphere of class in super-poly and super-bop symphonies, and that quite a trick. Selections were grouped particularly well. Trio as among top-notch rhythm since "On a Revival Day," "Canadian Capers," "My Ideal" and "My Mad Mo'Girl" are a few of this outfit's hits.

KGFJ FEDERAL OUTFITTING CO.
8:30-10 P. M., Jan. 20
Edith Tushnet and her Dixie Aces held forth at 1030 Bala. Tushnet and her band were bolstered considerably by Don Otis' pash crooning at intervals. "Sing Song Girl" was a neat little affair with Chinese motif, and "Sweet Jenny Lee" made a snappy closing number.

GENERAL PETROLEUM CO.
8:15-8:45 P. M., Jan. 20
Violet Ray Music Box is one of the dependable stand-bys of radio, and it doesn't make your heart beat faster, at least it's never disappointing. "Drifting" is a pat little tune and vocal trio did well with it, and with "You're a Sure of My Love For You." Variation in type of broadcast and a consistent solid set would win Violet Ray many new auditors, and please old followers as well.

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The biggest cafe business
in San Francisco

TOPS' ORCHESTRA

with
Clyde "Red" Lockwood's
Orchestra

KFI 4:45 P. M., Jan. 17
Presented in musicianly manner, International Trio instrumentalists, offered gratifying group melodies. "Cassick Lullaby" carried oriental notes, but sympathetic. These were given in all its colorful vivacity and "German Dances" had a hearty vigor that appealed to even the old school-head numbers were aptly placed, between such old favorites as "Ells Chooch," adding interest to a uniformly fine program.

KFVS 8:45-9 P. M.
This Radio Hawaiian, by means of a melode voice and guitar, manages to project the Principale Isle's influence into all his songs. Easy, enough with "Pagan Love Song" but worthy of note when he gets the same effect with such standard stuff, as "To Whom It May Concern."

KFWB GUS ARNHEIM
8:15-8:45 P. M., Jan. 20
The last word in every phase of orchestras, orchestrations and presentations that the Gus Arnheim orchestra gets things out of every tune that no one else ever realized were there. The Grove will continue to be the place to go as long as Gus and those hot Rhythm Boys are around. "Burning Your Old Love" and "More Than You Know" and "Traveling." Tango orchestra is no mean addition to this broadcast.

KMPC MASTER SERVICE CORPORATION
9:30-10 P. M., Jan. 20
All By Yourself in The Moonlight, secured the vocalizing Happy Chappies' bid for the dial. Nearly all request offerings, which included "White and Blue," "Crying Myself To Sleep," "Walking My Baby Back Home" sung in a loud, clear, and Englishman style and "Little Coquette" in close harmony. Two new tunes, "Keep The Ball Arolling" and "Waiting For The Sleepy Rio Grande," closed this moderately entertaining half-hour.

KXN 9:30-10 P. M., Jan. 20
"Batter of Souls" is like most radio dramas, just one of those things. Georgia Field, dramatic director of this station and whose Voice appeared, lending pleasing words to wordy piece involving injustices of human society.

KPSN MODEL GROCERY CO.
6:15-6:45 P. M., Jan. 19
Joseph Diskay, famous Hungarian tenor, has one of the most sustaining voices that can be heard on the air today. Here is a tenor combining quality, power and charm. Selections ranged from "Just For Today" and "African Love Song" types to aria—from

"Paggiacci," which was sung at rarely heard off the operatic stage. The most hidebound audience is liable to find himself humming. "L'Amour, Toujours Amour" after being sung in the magnetic beauty of Diskay's interpretation.

Frank Kreyer's excellent accompaniments showed keen understanding of that often slipshod art and stirring melodies of Hungarian Folk Songs in his piano solo were a brilliant addition to a first-class program.

KMTR GRAYCO SHIRTS AND CRAVATS
9:30-10 P. M., Jan. 19
Lee "Pee Wee" Byers and his next band in their last week at the Biltmore Room of the Roosevelt Hotel will leave pleasant memories with those who have danced to his rhythms. "I Love Love" "Under The Spell of Your Kiss" and "Little Did I Know" were among the best heard, but not undervaluing numbers make a nice contrast to regular run of hit offerings.

KFWB 7:15-7:30 P. M., Jan. 16
Certainly Joe E. Brown is a comic star of sufficient importance to merit better material. "Going Wild" could have been plagued with greater success if someone only realized that perhaps radio audiences expect their comedians to make a few smiles out of it rather to them. As it was, Joe Brown and Jerry Hoffman, film comic duo, simply brought the weakest assortment of words a big comedian ever had to utter in the name of dialogue.

KHJ CALIFORNIA MELODIES
8:30-10 P. M., Jan. 16
John P. Medbury's fund of rich, diverse material is one of the few humorous broadcasts that achieves its purpose of inducing laughter. He understands the apparently esoteric mysteries of radio comics and material contains much of value. In fact, Medbury features a feature bit on his program with Harry Langdon, famous silent comedian. Medbury got the laughs while Langdon was practically feeding lines, which in itself is a funny enough situation. Raymond Paige and orchestra are always worth hearing, while Medbury and his Three Chords whoop things up vocally. "Blue Again," "My Ideal" and "Just a Gigolo" were outstanding numbers. Weakest spot was a soprano's contribution.

PATHE RE-SIGNS SWEET
Harry Sweet has been resigned by Pathe to direct Daphne Poland's next film, "Hot Wires," which will go into immediate production. "Hot Wires" is an original story by Charles "Chuck" Callahan.

SAUL FOR ORIENT
George O'Brien and John Ford sailed for the Orient for a three months' vacation.

That's because of his continual quibbling over minor things, the playing down of phony, petty rules and constant references to his authority until the general comment on his demands is "Razz!" And cooperation is nil.

Another exec won't give a break to any music nerve—nam. Victor Herbert. And any musician or vocalist who wants to do anything more modern than that is out of luck. As a result programs sound flummoxed.

At the same station is another official who bases all his demands upon the moral and religious holdings of the artists. If their views coincide with his they're okay; if not, "Scram."

Disappointing the sickly advertising blarbs that characterize several local stations, these few phony execs are the biggest blot on radio's fair reputation. Taken together and large, San Francisco radio heads are a smart, fair and square group who want to do the needs of the industry and anxious to give all a good break.

KPO is starting something new in its first informal studio program, a 10:30-11:30 P. M. airing, under the direction of Bob Henle. On the air daily except Sunday from 10:30 to 11:30 P. M. The offering includes contributions from Jess Norman's Melodists, Doug Richman's Trio, Hartman, Lotis Bond, Helen Stone, Harvey Orr, Benay Venet, George Heid and others. Studio is inviting onlookers drop in for a peep—through the plate glass—at uninvited affairs.

When the Camel Horn was taken off NBC Mahlon Merrick thought he had a few programs to direct. Instead he's kept busy with a dock of orchestral offerings headed by the Pacific Vagabonds, seven times weekly; Chase and Sanborn program on Friday nights; Modern Melodists on Wednesday nights, replacing the Camel Horn; NBC Matinee on Fridays, Saturdays and Sundays; and the Brown Bilt Footlights on Fridays.

Within the next few months Ralph Branton will have installed in KFJS a new Western Electric transmitter with all the latest improvements.

Ted Maxwell's Spotlight Revue over NBC has been moved from 11 to 12 midnight time to a 9:30 to 10:30 P. M. airing. The new hour and a half, Laughner-Harris orchestra from the Hotel St. Francis is on the late shift.

The Harmonizers, vocal trio composed of Frank Del Mar, Roger Neal and Chuck Russell, are doing some especially noteworthy work over KFO.

KFRC is moving its control room from the roof of the hotel Lee under to the second floor where a crew of workmen is rearranging the technicians' headquarters.

Al Bloom has left KFRC. He remains in the Irving Berlin representative for San Francisco, however.

SEX CUT SHORT
SAN FRANCISCO, Jan. 22.—Twoh was interrupted this week when Jack Rothchild put in a sex picture followed by a lecture which was cut short. Expected to stay two weeks or more but seven days was all it lasted.

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TREND OF RADIO TOWARD DRAMA

(Continued from Page 8)

giving way to the critic, who picks his entertainment, and settles back for silent and concentrated attention.

"If he is interested in radio plays," Rainey suggests, "the listener should hear his performance in a darkened room."

Other current trends in the development of radio in the department to NBC's production manager, points to increased care and attention in writing, casting and sound effects.

"In casting," he explained, "the director must give first attention to choosing a cast that can characterize rather than caricature. This is an all-important distinction in radio, because the microphone can detect artificiality more quickly than any critic. Absolute sincerity is fundamental."

Must Know Voices

"Then, too, the director must strive for changing tempo, and varying pitch with voices, and must be sure that voices in his cast are properly balanced and contrasted, one against the other. This requires keen ears, for there are a thousand and one differences in 'mike' voices."

"In our casting files, we have classified more than 3000 applicants from the ranks of Broadway actors. They are listed under any one of a hundred headings. The voice may be metallic, or it may be soft and alluring; it may be happy or plaintive, brittle or edgy, old or young, compelling or repulsive, humble or arrogant. It may suggest a fat, elderly dowager or a skinnier young girl; a crochety bachelor or a vain youth. And it is quite possible that the owners of these voices may be the very opposite in personal appearance of what the microphone voice suggests in pictures."

Sound Effects

Sound effects, the production expert continues, are receiving increased emphasis nowadays in radio plays.

"Slim" Summerville is making the tenth and last of his "sleazy bugler" series for Universal.

MUSIC

by WOODY

By ARCH WOODY

Con-Maffie discovered himself in tough spot with his organ solo at the Paramount, and, settling himself into a better one. The picture he followed left the audience at the Paramount for too much boom-boom and high tension. The folks must be reeling from Con to get in his best strokes. The boy knows his audience.

Sidney Schallman doesn't seem to care much about other people wearing a carnation in the hat, apparently with the idea that he invented this particular sartorial adornment. Wonder what Ned "Clothes" Norton and "Carnation" Lou Darrow would say to this. Carnations were established by the writer received special permission from them to carry on the practice. Wonder if Sidney carries a license.

Special attention is called this week to the way Oscar Baum, Paramount Orchestra Maestro, built up that overture. He employed a pyramiding of instrumentation from every spot in the house, two pianos on stage and upper boxes both sides.

Tubby Garron, versatile and progressive music publisher, somehow or turns out across the impression that he stretches the facts, but usually turns out (to the disappointment of those inclined to sticker and look askance) that Tubby hasn't pulled a fast one yet that hasn't turned out to be true.

Mary Reynolds, Marco's secretary, is building a reputation for herself, and it's a little sad that a reputation that anyone would envy. It has been repeated too often now to further keep it out of print that Mary is polite, pleasant, agreeable and really goes out of her way to help people.

Rube Wolf, back at his old stand in the Warfield, San Francisco, is knocking 'em for a page of approbation and approval every time he appears. Very honest, one week and going stronger than ever.

A word of praise for Henry Gunton, ex-troupier and now watching the stage door at Loew's State. He exerts every effort to make the artists on the bill have a pleasant stay and leave a pleasant memory. Fresh flowers in the dressing rooms and walls decorated with pictures. Very honest. No wonder they hate to leave.

ORCHESTRA OUT AT ORPHEUM THEATRE

SAN FRANCISCO, Jan. 22.—Under the recently signed Musicians' Union contract Orpheum has dispensed with Jack Jorgens orchestra. There will be no successor unless the rumored plan of stage shows or prologue goes through.

Men from the Orpheum will be used to augment orchestra at the RKO Golden Gate where Claude Sweeten will have a total of fifteen men with Shad Roeschbrook as relief orchestra, Oakland Orpheum will be built up to fourteen men.

Bill Boyd has returned to Pathe from his vacation, for retakes on "Beyond Victory."

Orchestras

BUNNY BURSON'S BAND
Silver Slipper Cafe
San Francisco

For sheer novelty and maintenance in addition to swell dance music here's a nifty little combination that's hard to beat. Here's one band that has intelligence and originality in its novelties and at the same time plays dance music that doesn't sound like the clattering of a block of tin disk music. There's a spirit of cooperation that is felt even by those at the tables. Boys realize business all over town is not so hot and are on their toes to give everybody a run for their money. Every man in the band is featured in some specialty and the eight musicians, dressed in white suits, jackets and tax trousers, present a striking and different picture.

Here's a typical group of three dances. Opened with "You're Driving Me Crazy," George Whitney vocalizing. Then "Down Old Church Aisle" with the shotgun epithet and all, Whitney also conducting this. Then "Mender of Broken Dreams" with Eddie Mc Lane singing; then a trio (McLane, Whitney and Ted Langston) doing effective vocal work. "Readin' Writin' Rhymin'" then with Al Cohn, Langston and Whitney comprising a trio, later augmented by Burson and Roland Furus to make an effective quintette. Another outstanding novelty was "Don't Send My Boy to Prison," featuring Bob Logan, Al Grijalva, Whitney, Ciccone, Langston and Burson, and good for plenty of laughs.

Boys work well down front and without megaphones, a public address system picking up everything in good style. Internists are kept going for instrumentalists or vocalists.

Had:

WITMARK AND HARMS AT NEWBERRY'S

SAN FRANCISCO, Jan. 22.—Music publishing firms of Witmark and Harms have established local professional headquarters at the Newberry store music counter where Lloyd Monroe will handle the material. Newberry counter is owned by the Music Supply Corp., of which Art Schwartz, Witmark representative, is Coast head.

Song Leaders

LOS ANGELES

Mark no another score for "You're Driving Me Crazy," still holding first place in the ten best. However, there are several records in the list, including the prodigiously phlegmy "Body and Soul" and "Peanut Vender." It's a deserving group but there are some brand new tunes on the verge of easing into the best sellers any minute now.

Following are the ten best of the week:

1. "You're Driving Me Crazy"—Donaldson.
2. "I Surrender, Dear"—Powers.
3. "It Must Be True"—Waggoner.
4. "To Whom It May Concern"—De Sylva, Brown and Henderson.
5. "Peanut Vender"—Marks.
6. "I'm Alone Because I Love You"—Witmark.
7. "Tears"—Shapiro.
8. "Little Things In Life"—Berlin.
9. "Body and Soul"—Harms.
10. "Cheerful Little Earli"—Remick.

Two more that crowd the above are "My Ideal," Famous, and "Moonlight on the Colorado," Shapiro's hardy hit.

Berlin has three outstanding tunes also chiseling for a place in the ten best. They are "Truly," "Stolen Moments" and "Reaching for the Moon." "Lady, Play Your Mandolin," Harms is another notable contender.

"Blue, Again," Robbins, is popping about at a great rate. "Imagine," that new Jimmy Base number, and "Sweet Rockin' Rhythm," Hollywood Syndicate Songs, are local contributions that seem to be making a stir. Credit Jesse Kirkpatrick and Al Burgess with lyrics for the last named and "Spoke" Williams for the tuneful score.

SAN FRANCISCO

With the holidays over and some of the season's best tunes on the market, sheet music competition is pretty stiff, sales leadership being

HARRIS BUYS IN ON COFFEE DAN

SAN FRANCISCO, Jan. 22.—

Mort Harris has bought a share of Coffey Dan's, allying himself with Johnny Davis in management of the downtown night spot.

Under the Davis-Harris regime Dan's will undergo a flock of changes in policy. They're going after her in a big way in hopes of building up much of the trade that has slipped off here.

Funny Espenson returns as m.c. with Herman Nelson at the piano and Harris will sing as well as produce whatever other entertainment is used. Les Poe is out.

CONTRACTING BAND

SAN FRANCISCO, Jan. 22.—Arturo Laria is contracting for the twenty-five-piece concert orchestra to be used at the Paramount. Jan Rabini directing. Laria was former orchestra leader at the California.

NEW NUMBER

SEATTLE, Jan. 22.—Owen Sweeten is working on a symphonic arrangement of a new number of his own composition entitled "Come on Paris."

MRS. HOLT BETTER

Mrs. Jack Holt, who recently underwent an operation, is expected home within a few days. She has been recuperating in a northern sanitarium.

merely a matter of a few copies. Top-notchers are:

1. "You're Driving Me Crazy"—Donaldson.
2. "Little Things In Life"—Berlin.
3. "It Must Be True"—Waggoner.
4. "Crying Myself To Sleep"—Berlin.
5. "Truly"—Berlin.
6. "Peanut Vender"—Marks.
7. "I'm Yours"—Famous.
8. "Tears"—Shapiro.
9. "Cheerful Little Earli"—Red Star.
10. "I Surrender, Dear"—Powers.

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New Night Club Opens Big In Hollywood - Now

By BUD MURRAY

The Chinese Cafe, at Wilshire and Detroit, opened under new management and to capacity business last Thursday night.

Nick Ara, head of a chain of grocery and delicatessen stores, is the new proprietor, and the way he put across the opening night marked him as a night clubber de luxe. Everything was to the Queen's taste to a tee, and the whole evening went through with an ease and a maximum of entertainment that insured a big business for the spot.

Glen Bussey and the other mem-

bers of his Hi-Hatter Orchestra was one of the smash night joy features Ara had on tap. The group is aces when it comes to dishes out the hot syncopation, and all of the five are smart entertainers. Can't be topped hereabouts as evening-time entertainers.

Under direction of Nick Ara, had the well-known "It" from entrance to finale, and the customers showed a vast appreciation.

Another draw is the seven-course \$12.5 dinner served by the Chinese. With no cover charge and a de luxe cuisine at this figure,

it is already set as a right place for the movie colony—who also are feeling the general depression, to that extent that excellent food is well savored with a reasonable tax thereon.

Olsen's Club, formerly the Plantation, closed during the past week. The spot hadn't been a draw since Olsen left, and finally it took the bumps to a fadeout. Henry Halsted's Orchestra was reputed to be drawing down \$1200 a week, and when an average of a week night customers is around the dozen figure, profits can't be figured on that basis.

AGUA CALIENTE, Mex., Jan. 18th.—Down here look like any time IN HOLLYWOOD, what with the play-off, between Johnny Golden and George Von Elm, for the Agua Caliente Second Annual Open Golf championship—and then the Races in the afternoon—Johnny Golden, from Noroton, Conn., who looks more like a "warrior," played a steady even game of golf, and just played out George Von Elm, the "business man" golfer, in an 18-Hole Play-off—75 strokes to Von Elm's 79.—When you think of a Diamond Medal and a \$10,000 pot of gold, and besides that splitting the receipts of today's game, it's no wonder a "bad" business" game at that.—And, we do NOT mean Miniature Golf (ask Bobby Woolsey—Jackie Coogan, Jr.—Bill Seitter, Sid Alger and a few other "suckers" who invested in Miniature courses, IN HOLLYWOOD, last year)—Then to the track for luncheon with the family and seated in the Grand-stand we noticed our most charming pupil and Star of "Hell's Angels," Jean Harlow—who was later called on to make the prize presentation to Johnny Golden—giving him the \$10,000 Pot of Gold and the Agua Caliente Diamond Medal—Johnny proudly showed off his bouncing 1-year-old Baby—Jean Harlow lookt stunning up there in the judges' stand making the presentation and then as usual the News Reels with a flock of Senoritas—George Von Elm, the "business man" golfer, does not object to this title, adding "That business was pretty good"—We also noticed Jack Coogan, Sr., dressed very "summerish"—Charley Mosconi and the (Mrs.) Margaret Young with Frances X. Donegan, one of the real singing and dancing juveniles—Harry Wardell without his boss, Al Jolson—Harry "nearly" won more times than we lost—At that we didn't do so "bad"—Our daughter, Martha, pickt them "better than her "Pater"—Morrie Cohen, who runs the Pasadena Fife Club, and his shadow, Dave, were there, with Morrie picking and Dave playing—BUT—Dave played his "own" to his sorrow—Victor Bareveld, an A-1 Musical Director of long ago, with the Shuberts and Zeigfeld, brought back memories of Bustoyny's and Tom Healy's of New York—Vic is now head Music man at RKO—Mr. Allen, head man in the stage department for Henry Duffy, did not do badly either.—Tom Kennedy, former pugilist and now a "pitcher actor"—walking in and out of the paddock—A few words with Baron Long who has his own string—and located the crowds wended their way back to the states, and don't believe all you hear about getting back over the Border by 6 p. m.—It took us exactly, from 5:45 at the end of bridge until 7:20 to get past to the Waldorf Hotel run by the Stanley and Furness crowd and in business seems to be picking up in San Diego and in the New Year is going to be O. K. IN HOLLYWOOD NOW.

Strolling up Hollywood Boulevard we run into Johnny Murray—a trumpet player who sings at KFWB, Warner Bros.—and Carmen Kelcey, whom we workt with on Texas Guinan Padlocks of 1927 in New York and was our Musical Director here with the "Cast News"—Carl went to the Big town to look this time, and he had nothing to look over—and along comes Con Conrad, who did the same thing, funny what a small world this really is—Con and Carl only bumped into one another on the Great White Way and here they are both vowing that Hollywood any time is better than New York.—Then comes Lester Dorr, who workt for us in many Broadway revues and is here doing picture work—George Boyce, who was in "Lady & Boyce," went back a few years with us; he, too, boosts HOLLYWOOD and is now dance master at Walter Wills, our boy friend, who runs a darn good dancing school IN HOLLYWOOD, too.—This day is kind of "bottish" and we wonder why Jack Oakie argues in his heat, wearing a heavy hunting jacket and white flannels—Vine Street and Hollywood Boulevard (our Times Square) are waving their hands excitedly—probably writing a new play and we see Addison Burkhardt, who in about 1900 was the king-pin of Chicago Tin Pan alley—Fred Samuels about this time was making a fortune—Neil Abel, a black-face comedian, with a dialect on and off—so then we dropt into the Brown Derby for a little lunch, and we are suavely greeted by Doctor Salvig, himself, Nicodemus, the Greek, in this well-known eating establishment—John Medbury, creator of Mutter & Mumble as a side line, but now in the RADIO business as M. C. and very much in demand—B. B. B. is in HOLLYWOOD, too.—This change to bright sunshine and Fresh Desert air—in a booth Mr. and Mrs. Jimmy Glesser; aren't they grand? We wave a hello to our charming pupil, Mary Brian, always has a charming smile—Two came personalities directly next to each other, Louis Wolheim and the Count De Seguros, juggling his monologue—Rita Gould, now playing RKO in a new play, who played in "Maid in America" with us about 1914—Elmira Lane, a very young prima donna, who was in our "Lady of Ermine" chorus in 1923 and also understudied Helen Shipman, got a chance at the part, made good and came West with the RUSH—Another ex-Winter Gardenite, Joe Keno, who doesn't have to work about split-weeks now that he has raised Mitz Gen to a star—in HOLLYWOOD.

To the Olympic Fites Tuesday, and lately nothing but Boxing commissioners are being introduced.—This nite it was dear old Robert Edgren, a sports writer, who knows and ought to be O. K. on our Boxing Commission—With B. B. B. in HOLLYWOOD, and a slouch in this Fite racket either—Both got up for a great big hand—Next to us that ace pair of song writers, Lew Brown and Ray Henderson, without Budky De Sylva—Charley Murray, who looks like a singer—Patrick Frances Shanley, the Hotel man with the bright green gloves and his carnation—

Dropping into Henry's Restaurant we run into Nat Carr, who is IN HOLLYWOOD doing some one-reelers—another ex-Subterfuge—Along comes Cy Kahn, all spruced up and still hasn't workt a day, but Cy claims he is a renegade man, so WHAT?—Harry Langdon with his shadow, Eddie Shubert—Mushy Callahan in a booth with the same old smile and claims business is immense—Not the fite business—FITES, haberdashery, etc.—Charley Chaplin, who has been doing around, for soon he will embark on a World tour and will be missing from Henry's for nearly a year—so Bon Voyage, Charley.

Friday Nite at the Hollywood Legion—Tom Gallery, who was greatly impressed by the many couples, including—Dr. and Mrs. Harry Martin (Miss Luella Parsons)—Bebe Daniels and Ben Lyon—Lupe Velez and her boy, Alex Velez—Alyce Gwynne—Marjorie White and Ed Tierney—Mr. and Mrs. Harry Gribbon—rite in back of us John Murray, who doesn't understand why these fites are held—Dolly Nelson rite opposite without her shadow, and looks so lonesome—Lo' and behold, B. B. B. smack in front of us and he got his voice back and is coaching the fites once again in his sweet voice—Eduardo Canino, another good dancer, enjoying the Fites even though tired—The Virginia Judge, W. C. Kelly, explaining every slow by gestures—Then Dan Tobey introduced The Fighting Chaplain, Minister Kelly, the other member of the Boxing board, who in a very few well-chosen words told what the new Commissioner would do—Let's hope they do something—Because Boxing is on its last legs now—Mervyn LeRoy, F. N. Director, rite in the first row "hawking" the Fites out for "no action"—Walter Wellman, who has been directing the rosin out of his eyes, when one of the "knock-outs" do a Talk-show—Bill directs air pictures superbly, being a former war-air ace, he ought to know—and that's why he is IN HOLLYWOOD NOW.

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VAUDEVILLE

(Continued from Page 7)

was plenty of talent, laughs, music and personality on that apron from the moment they stepped into the McCann Sisters, lead-off. Incidentally, this classy little trio is nominated for a break in the movies. They put out just enough of modesty, mischief, harmony and clowning to qualify them for the mike and the camera. They are uniform in stature and personality and look to me like a great background for a romantic straight man.

Le Gellis, a trio of acrobats with the third member a miniature edition, followed the sisters with a routine of torso twists and a back-to-back around the body spin finish was received with much enthusiasm. Much of the hoke bit for laughs could be dropped or replaced without being missed.

Gloria Foy, with the help of two boys, both talented, did imitations of Garbo, Bow and Lily Damita. Foy can hold her spot in any company and needs no recommendation from this column. She and Haley finished off the proceedings with the old Who-and-What bit and goaled there. A great show and well received.

HIPPEDROME LOS ANGELES (Reviewed Jan. 19)

An old-time vaude aggregation and "Believe it or not," to Buffalo, rated a hand. Marie Sweeney opened working on web legs and got off to a snappy start by reason of a once sensational spin hanging by her teeth.

Cochran Duo build up their act with guitar, harmonica and gags but at their best when hoofing.

Feeder and Seager are still good stuff here, coming in for their share of appreciation with two piano novelties.

Violet Mills, warbling single, offered three songs in what used to be typical vaudeville style, but nobody seemed to mind. In fact she got across in great style.

Johnny Morris and Ed Jones played up contrasting sizes, using brother idea in an act that carried okay possibilities.

Ed Sheriff and Company, four sailors near to the coast, dispensed comedy, rags and tumbling in a hearty manner.

THE DENVER THEATRE DENEVER, COLO. (Reviewed Jan. 14)

The box office appeal of Marie Dressler and Polly Moran was decisively proved by this public house through the entire week, their comedy piece, "Reducing," being the big attraction.

Fred Schmitt and the Denver Grande Orchestra also scored with their rendition of a number of old and delightful melodies.

The Public "Gay Paree Unit" vied with the picture for laughing honors, Senator March going over big with a lot of gab about the condition of the country today.

The Sammel Triplets, with some mighty fine heel-and-toe work, Benrice Stone with some sensational acrobatic dancing, also got fine hands.

The Alberta Ranch Girls offered some pretty and difficult ensemble numbers in stunning costumes.

Ted Mack's successor as master-of-ceremonies, Dave Craig, made

quite a hit for his opening week, singing a love song with a crooning voice that made them holler for more. This lad will become quite popular here.

A jam-up program from start to finish.

Daily.

Presentations

SHRINE CIRCUS SHRINE AUDITORIUM LOS ANGELES (Reviewed Jan. 22)

The second annual circus presented under the auspices of the Al Malakah Temple concluded a week's stand on that night. The display of acts assembled for the occasion by Charles Hatch of the local RKO offices included names that were features in the leading big tops, with several of the big acts having been brought out by Dennie Curtis from the Middle West just for the week. Curtis, in addition to being in charge of the proceedings, appeared down in display No. 11 in his blackface comedy with his Tuxedo time.

Business started out slowly and built up gradually and by the end of the week the big auditorium held capacity crowds. Due to general conditions the show was scheduled for one week only. It could easily have held over for another week or even two weeks. The circus will be an annual feature and it was already announced that next season it is the intention of the powers behind the project to line up at least six weeks' time for the indoor offering. This would include week stands in San Francisco and Oakland with the probability of Portland and Seattle also included in the line-up.

Despite the fact that nearly all members of Shrine acted as ticket agents for the show, the boxoffice sale ran at least five to one over the members' sales.

Music was provided by William Hart Robert Band with Charles Roderick as Guest Conductor.

Display 1 was Iron Jaw features, comprising Butters Duo, Gladys Stallman, Grace DeCarro, Fleming Sisters, Grace Del Mater and Littlebit Lenhart.

Comedy acrobats held the second number. These included the Dimbos, Hart Brothers and McStay and the Three Jacks.

No. 3 held trapeze stunts by the Great Shubert, Rue Enos, William Ricardo and Babe LeTourneau.

Curtis Animal Athletes and Rutans' Dogs held the next spot. Joe Hodges in equestrian feats followed.

Display 6 was the Butters Trio with tight-wire feats and Eberta Eeason dancing on the thin thread of steel. Bobbie Strum brought sufficient applause to be classified as one of the big hits of the evening.

Hall's "Dill's" Elephants were in Display 7.

On the swinging rope in No. 8 were Mme. Louise, Jeanette Mae and Babe LeTourneau. Miss Babe seemed to have a shade here.

Walter Jenner and his Sea Lion provided some excellent en-

tertainment in the ninth spot.

The Walters, The Shuberts, Rue and Laura Enos appeared with acrobatics and contortionistic stunts.

Dennie Curtis held the eleventh place for the comedy bit of the "Bell-Blazer" diet, in an impressive, colorful offering.

Jack and Virginia, adagio athletes, and the Four Gladiators rounded out Display 12.

The Aerial Kellies, the Walters and Ricardo and Shubert in the 13 hole aroused considerable enthusiasm.

The Joe Hodgini Family appeared next-to-last and the Famous Fleming Family closed the exhibition in a smash spectacular manner. The folks remained to applaud them vigorously. Four acts appeared for the concert.

The side show features and the menagerie occupied the ballroom.

FOX SAN FRANCISCO (Reviewed Jan. 17)

Second week of Fox's new entertainment policy worked out even better than the first, the house having its production department working on a much smoother basis. Walt Roesser and concert orchestra did "Wagnerian Echoes" for an overture and did it mightily well. Musical offering was made doubly impressive by the chorus of thirty voices which lent color and volume to Wagnerian compositions.

Full stage held a set of the Flying Dutchman scene while a male vocalist did "Evening Star" singing into the Dutchman sequence with all voices together. Spotlight to the orchestra, then where Thorstein Jensen contributed a violin solo, "Lohengrin," beautifully done. As a closing scene all voices did "Tannhauser." Roesser and his group were forced to an encore of the "Tannhauser" episode and could have endured again.

Joaquin Garay then sang "To Make a Long Story Short" with Roesser and orchestra and here again an encore was necessary.

Screen "It Fox's" "Man Who Came Back," a Charlie Chase comedy and highly popular Mickey Mouse.

Back.

LOEW'S WARFIELD SAN FRANCISCO (Reviewed Jan. 21)

To Rubie Wolf and stage shows still goes the credit for pulling in business, since "Once a Sinner" is rated a weak sealer at the box office. Rubie loaded 'em up with plenty of music and his own comedy stuff and was given an ace reception by his fans.

Preceding Fanchon and Marco's "Topical Tunes Idea" Wolf and band were in the pit. Wolf explained he had a hard time wanting the musicians away from jazz but to show how successful he had been they would do "Dr-phus." Went into the number with the boys occasionally breaking into hot licks for plenty of laughs. As a second offering the group did "Wah Wah Girl" with horns. Both numbers were wows.

"Topical Tunes," done by Sammy Lee, featured Calgary Bros., Nile Marsh, Bob and Eula Burroff, Alexander Sisters, Ruth Silver and Don Carroll, the latter a recent addition. Alexander Sisters were formerly three, but reduced to a duo when one dropped out to be married.

Show opened with band and Rubie on stage and Silver and Carroll singing, followed by Bob man and others. Girls on, and then one of the Alexanders contributed a pip of an off-lylne dance.

Nile Marsh followed with bur-

lesque female impersonating that drew great laughs and just about dried up the opera. Then Miss Silver and Carroll in more vocalizing and Bob and Eula Burroff returned for a neat ballroom adagio.

Rubie stepped up front for a triple tongue cornet offering that took the house by storm. Calgary Bros. were next, offering a European type of comedy acrobatics and pantomime exceptionally well done. One of the Alexanders did an eccentric number going into a drum dance that segued into the finale.

Screen feature was F. N.'s "Once a Sinner." Business excellent.

Back.

CAPITOL San Francisco

A lot of flashy stuff to recommend a burlesque show untitled, "Powder Mill Revue," highlight of the show was a burlesque on the world 200 years from now done by Jack Greenman, Paul West, Jess Mack, Peggy Reynolds and Jean Lee.

Specialties were offered by George Grafe, tenor; Miles Pedro, Texas and West; James Youman and others.

Line numbers were by Lillian Hunt while James Youman produced the entire show.

Rabe.

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